

天

天

天

天

天

天

天

天

天

ARC 201

QIAN WAN

1004038926

FIONA LIM TUNG

Preface

First and foremost I would like to thank Fiona and Jacquie for all their patience with us throughout the semester.

Thank you for being merciful to us when we were stuck and for giving us honest feedback and advice that really helped propell us to finish this project.

-Jen

Contents

4. intro

8. ex 1

14. ex 2

26. ex 3

how to

design

almost

nothing

o

n

st

ng

ARC 201 H1 S2019 *DESIGN STUDIO II:* *HOW TO DESIGN ALMOST NOTHING*

"The coursework is organized around three methodologies of design that address the relationship between abstract thought and modes of representation that each focus upon a distinct aspect of the (eventual) production of architecture. Of course, retreating to the methodologies of design (i.e., designing without content) does not really mean that we will arrive at Nothing. Nothing, regardless of how we get there – through erasing, editing, clarifying, removing, deleting, etc. – is always Something."

"In architecture, once you remove the content, all that remains is sheer space. How does one design and build using emptiness as a construction material? "If musical process 'strips' the mind of its 'right to control,' what does the mind do, having nothing to do?" Through his work["4'33", John] Cage answered that it would turn its attention to listening.

As Cage discovered about the structure of silence, architecture, stripped of its content, requires us to return our attention to space. In this course, there is no room for arbitrary moves."

- Tung, Winter 201H1S Course Outline

holes x peer

Holes are, in the most basic level, spaces. They are negative spaces that you can put something into. Holes can also create spaces you can look through.

Negative space is necessary in order to truly appreciate or gain a sense of what exists. In this project, we explore holes as ways to see into a space, as well as the function that creates the space itself.

The simplest form of a hole is one punched through a surface, and that is where we start. It carries endless possibilities, although this project mainly explores the hole in this particular sense.



ring



These three term projects explored the creation of inhabitable spaces through holes in surfaces. Each exercise follows different limitations, and creates different types of opportunities for spaces and hole-surface relationship.

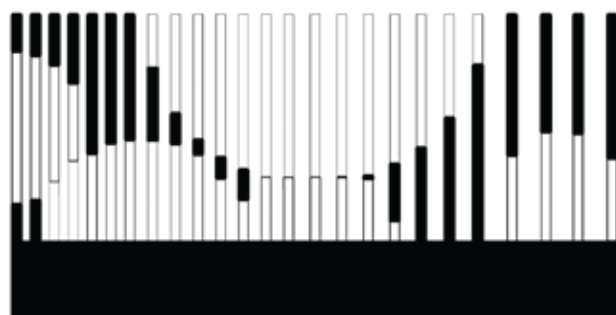
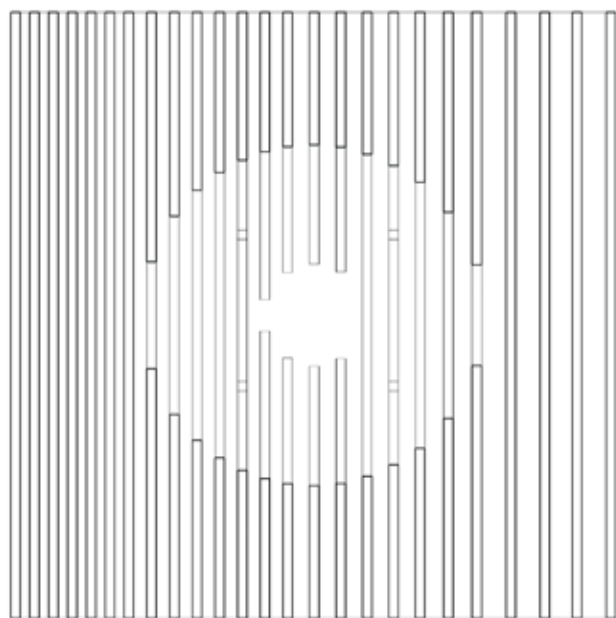
The first assignment is based on “lines”, with only vertical surfaces and openings. The second focuses on “planes”, exploring horizontal ones, and the third, “volume” puts the entire structure into the context of UofT and enclosable rooms.

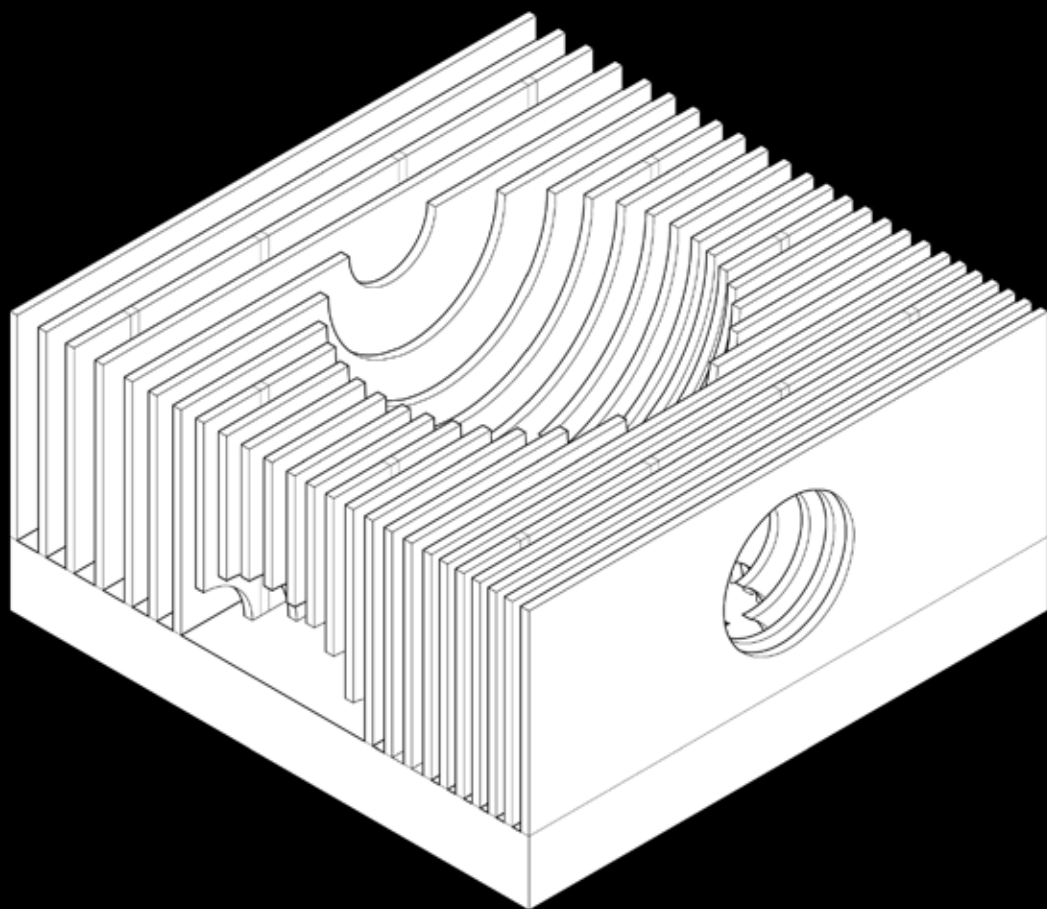


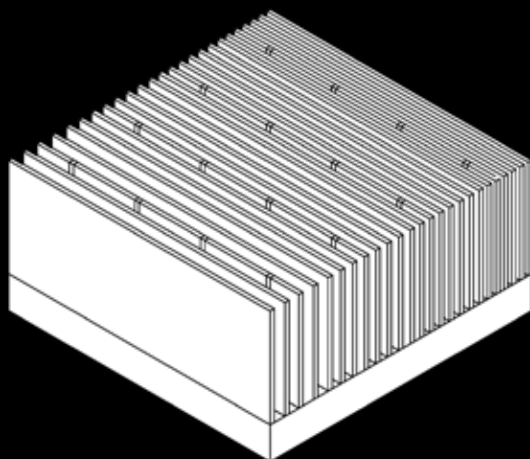
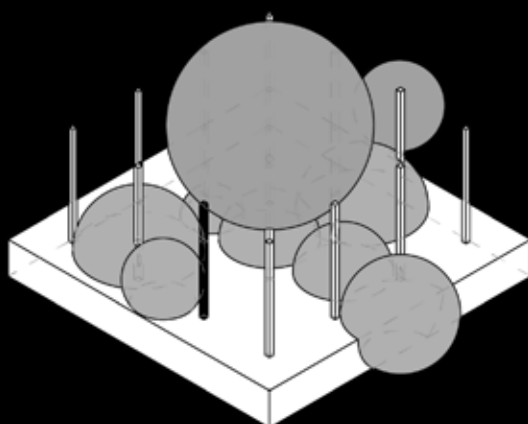
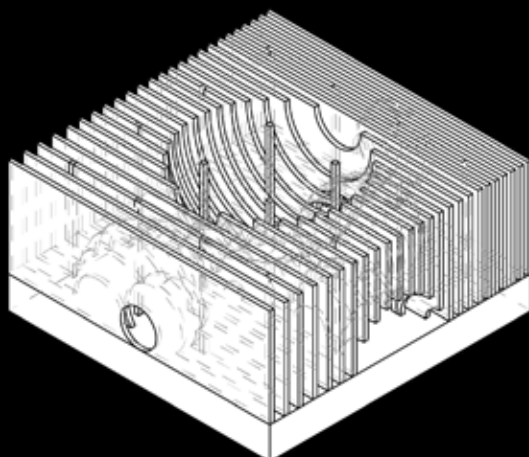
ex 1 : lin



e





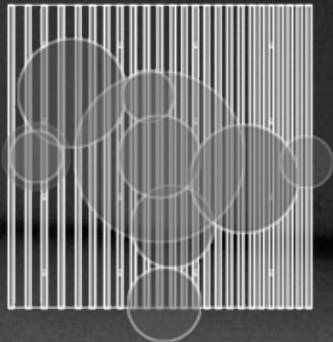
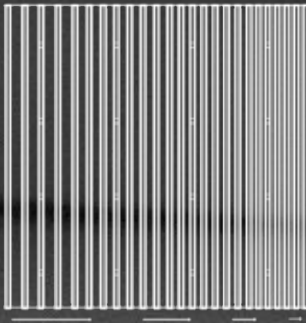
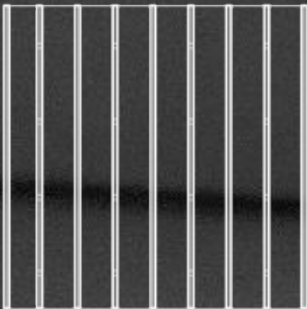


In this project, I created a series of gradually denser vertical planes, and subtracted holes in them to create walkable spaces.

Here, holes have two functions: doorway & window. Some of the subtracted spheres create walkable space while others allow light in.

As a result of the limitations (vertical planes only), this exercise mainly involved designing through the plan.

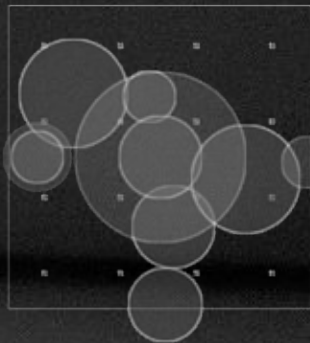
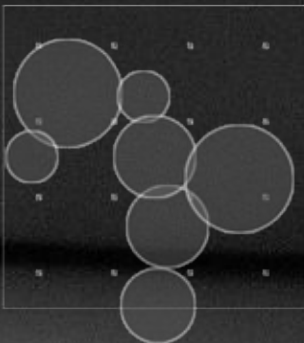
The spaces were designed so that there would be a clear flow through the space and maximize variety in experience. The subtracted spheres were purposefully places to create interesting intersections and views in and into the spaces.





Light and space are controlled and changed by the sizes of the holes and the varying spaces between the walls, creating a sense of both obscurity and viewability. The walls block, but also allow you to see partially.

This model was hand-cut from foamcore.





ex 2 :

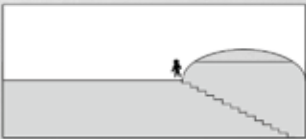


plane

Exercise two, “plane” is an inversion of exercise one. The limitation was to use horizontal planes, supported by the 21 columns.

In this project, I explored three ways of using holes: as platform, as room (enclosure), and as staircase.

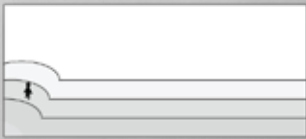
The model was lasercut out of cardboard after the digital model was fully calculated and formed.



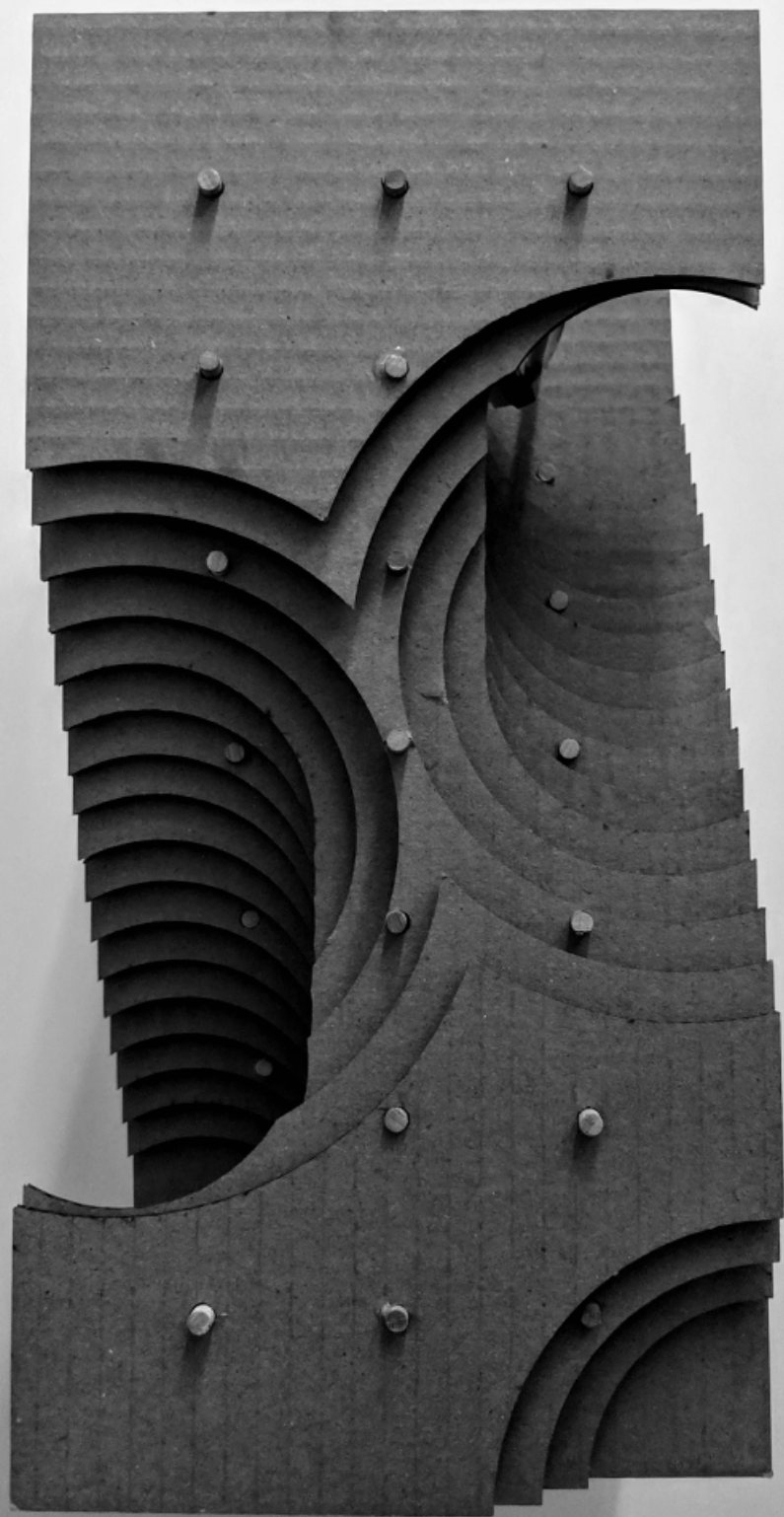
hole = door or window

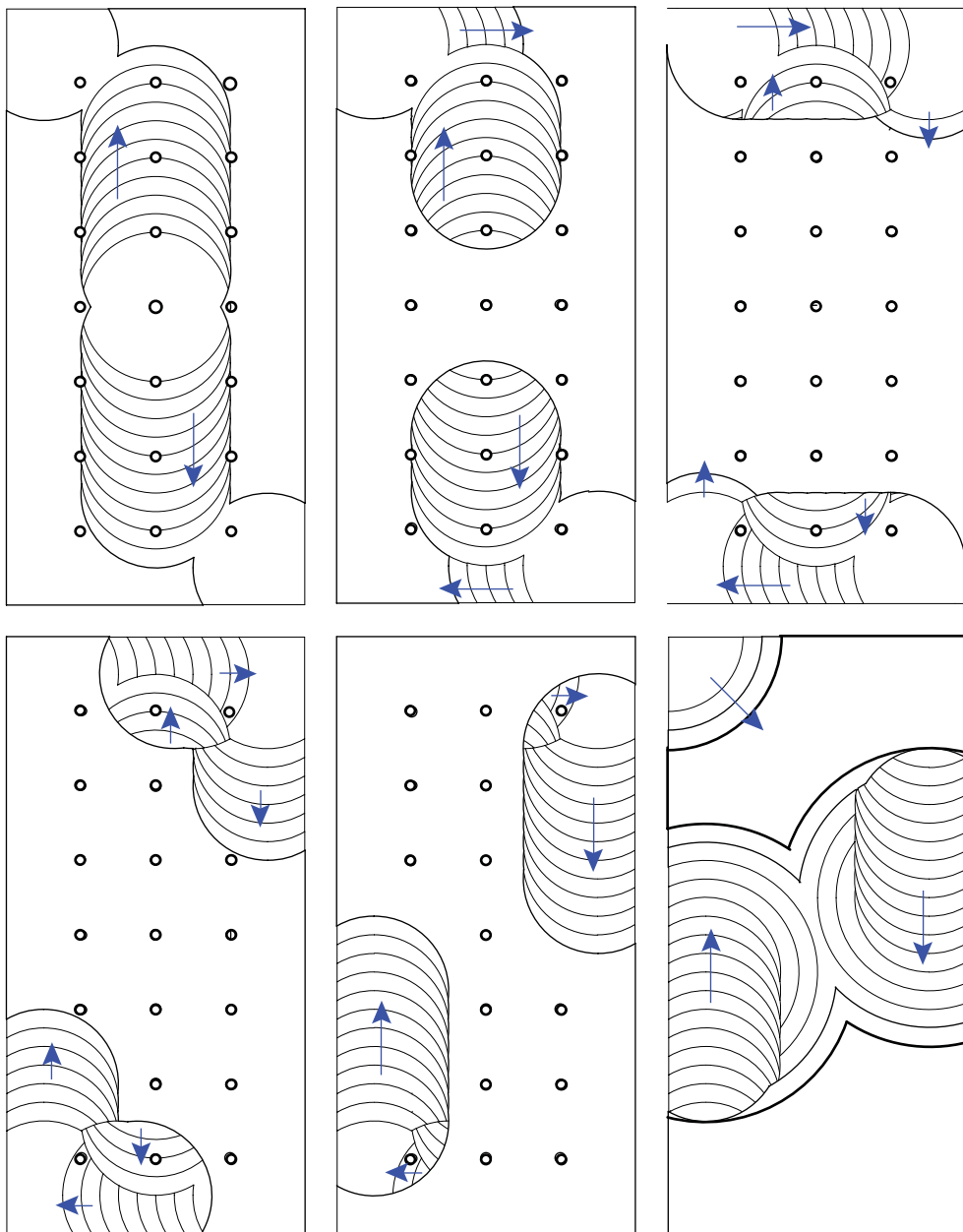


holes = a room

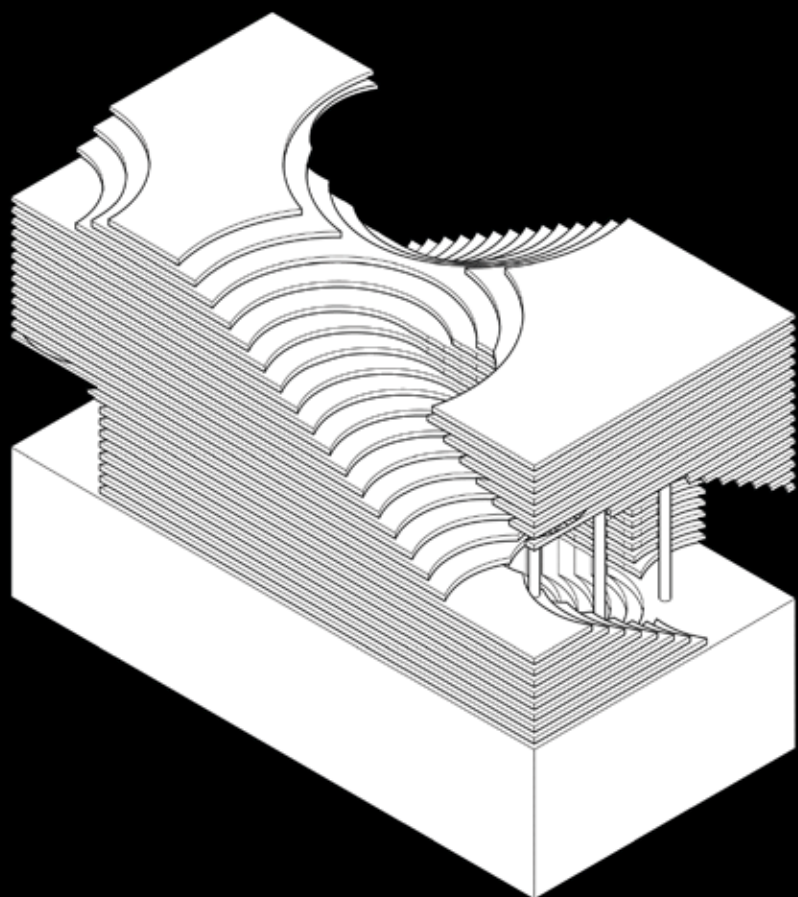


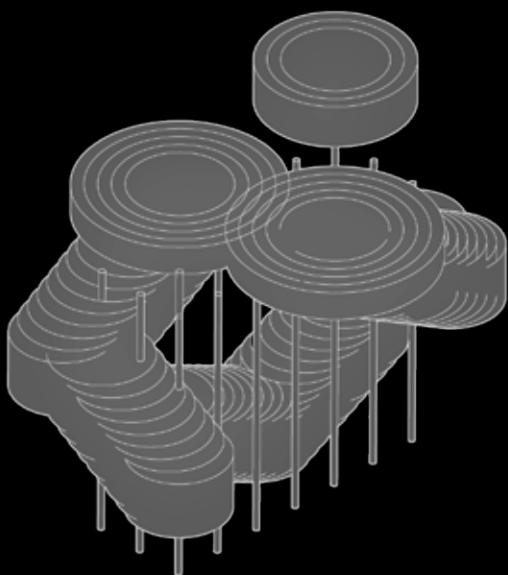
holes = stairway





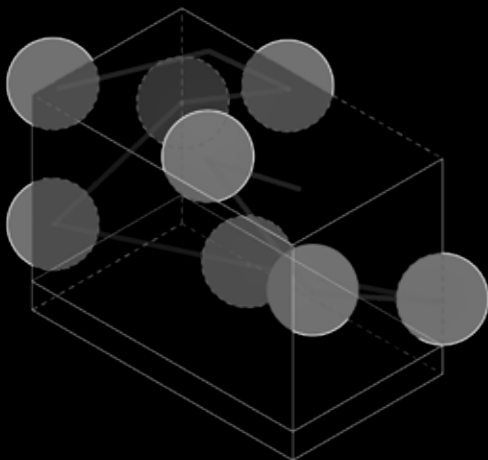
The planes in this exercise are all the same, but the holes change position to allow movement. This series of plans shows movement from the lowest space to the rooftop.



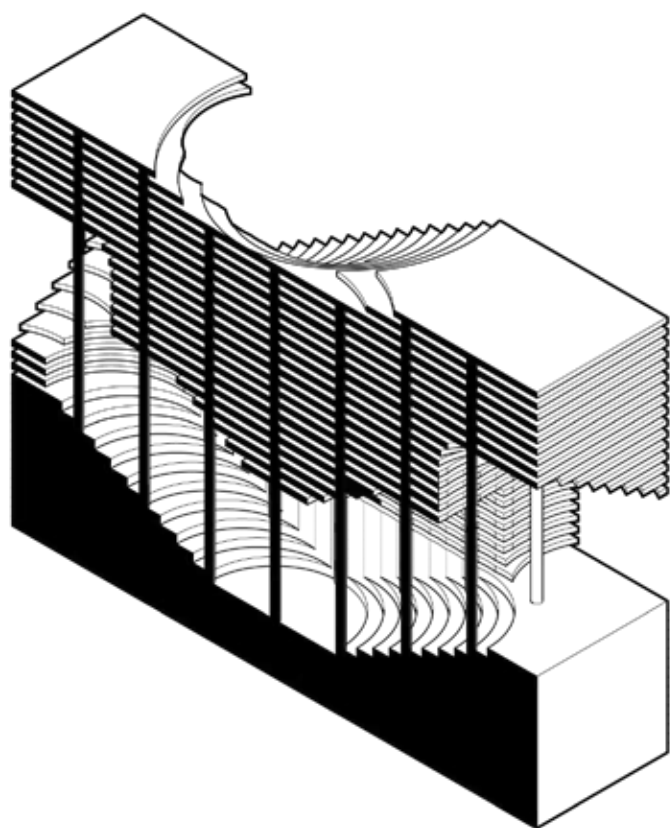


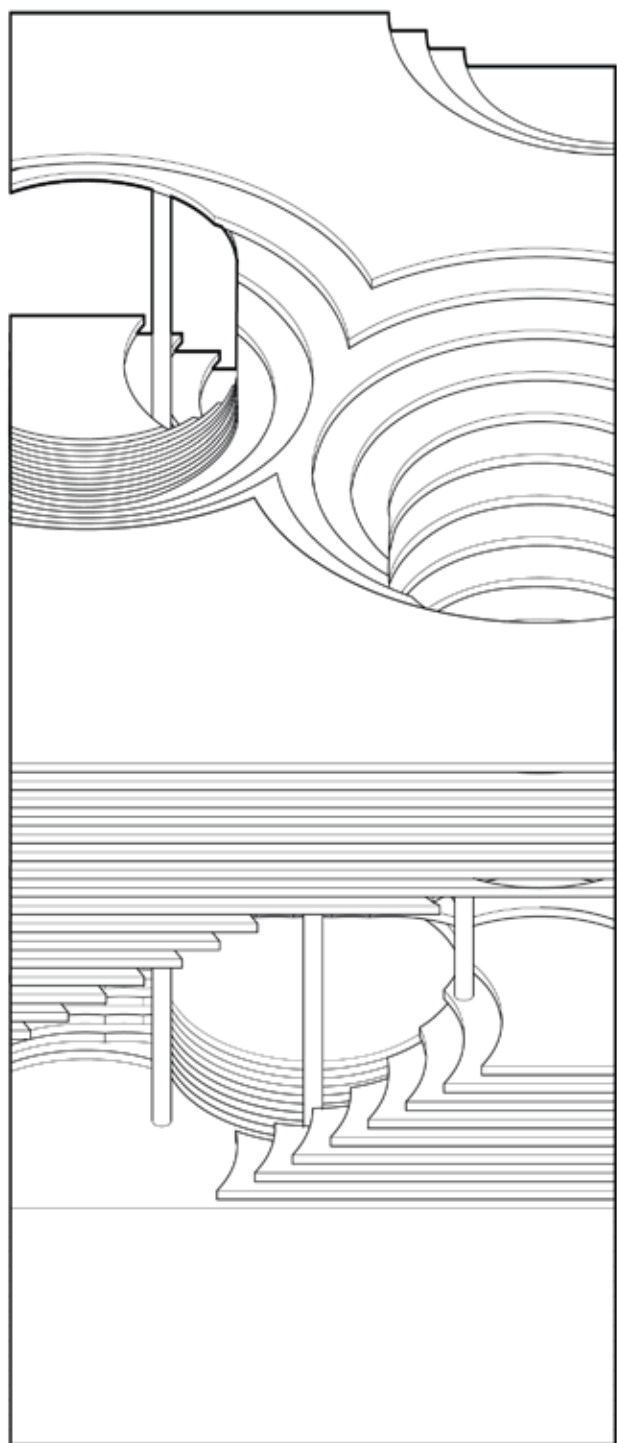
Instead of spheres, series of cylinders allowed staircases and platforms to be subtracted from the array of planes.

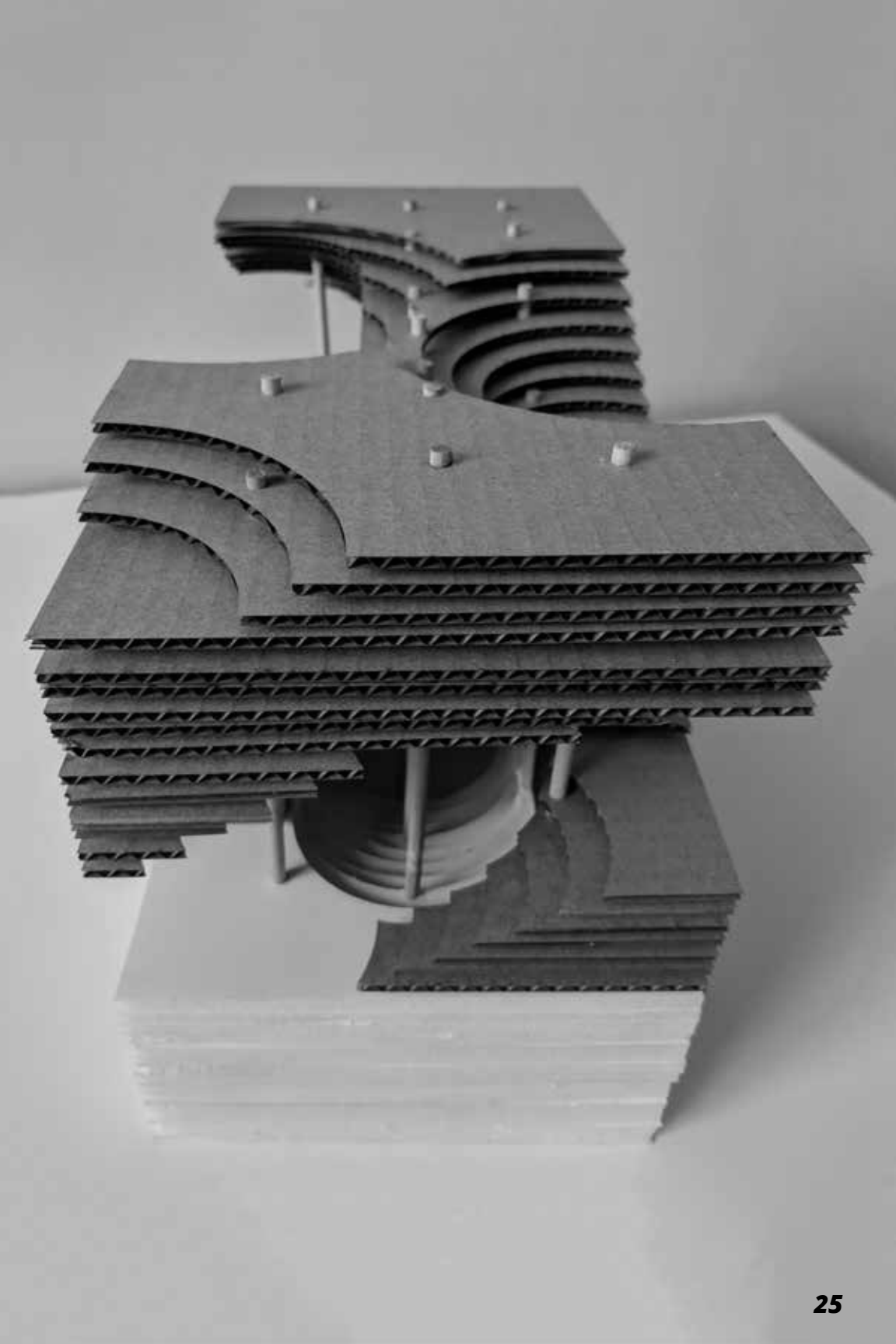
The flow of the building is designed to be nearly axially-symmetrical to allow for unique spaces.



Among those unique spaces include the bottom floor, where two staircases (series of subtracted cylinders) join to form an underground floor, and the roof, where both ends of the stair-spaces grow larger to meet the top platform.

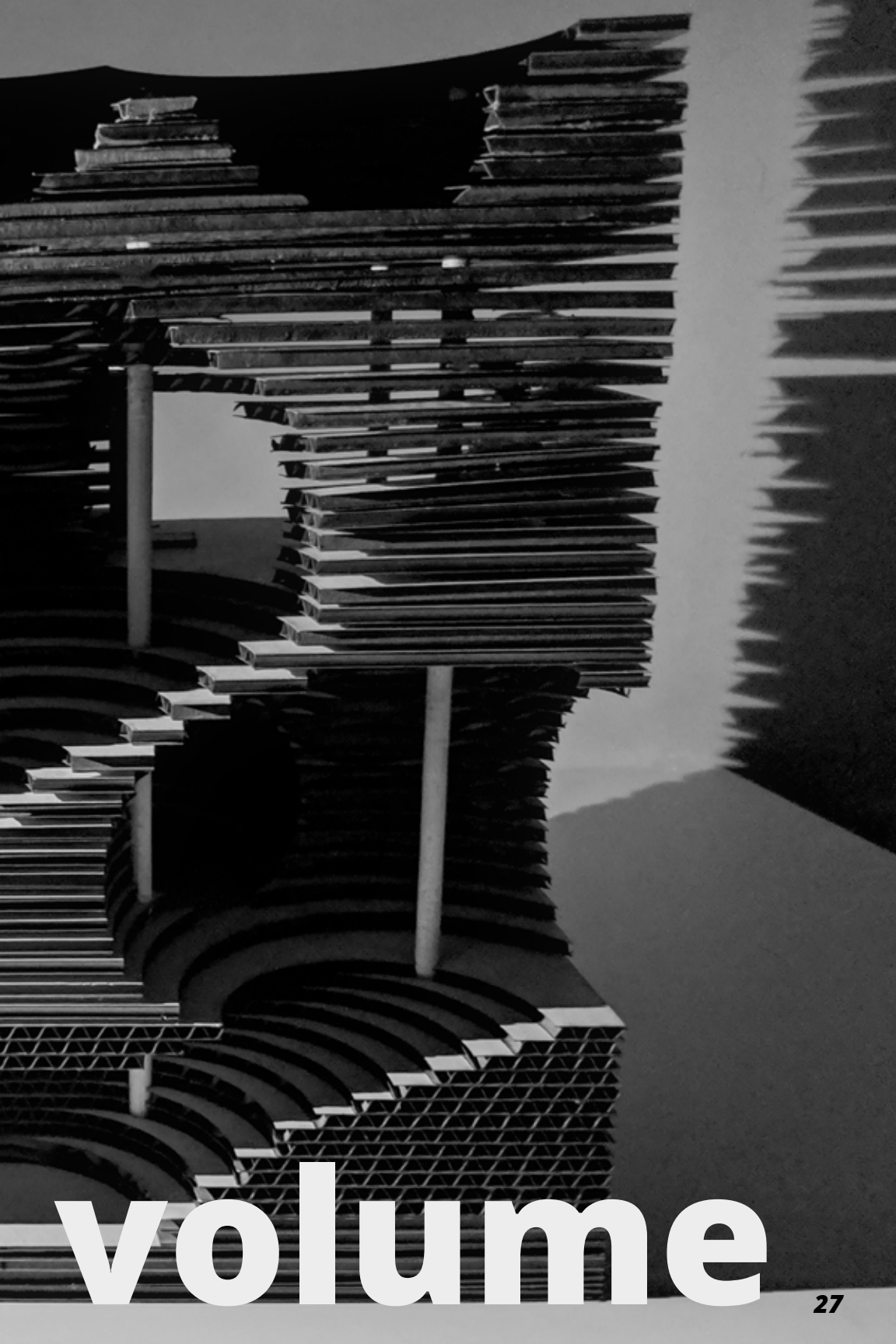




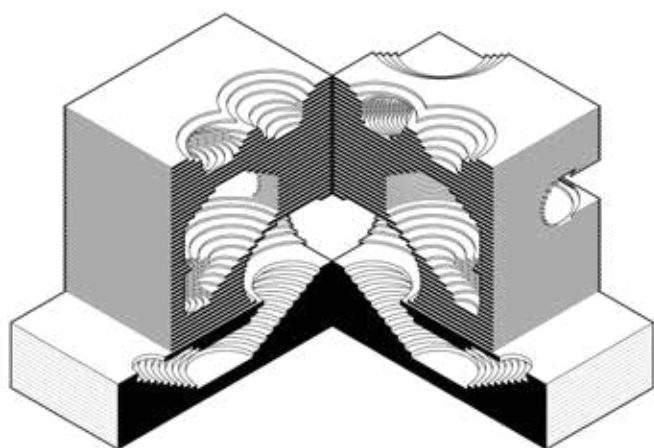
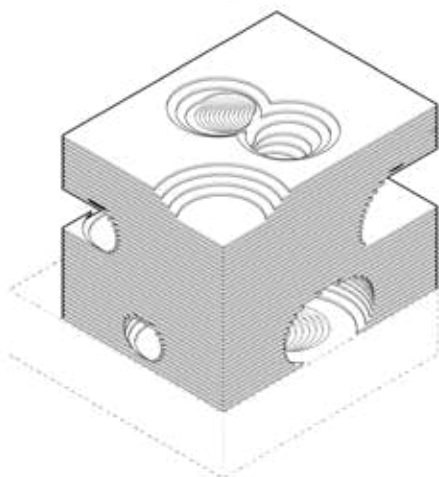
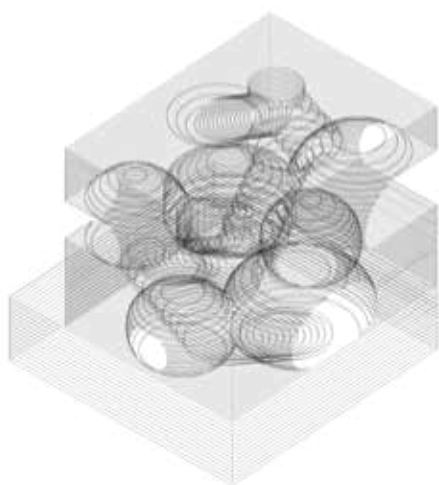




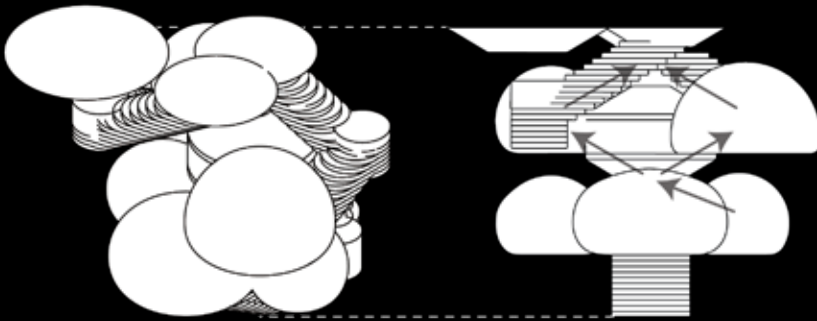
ex 3 :



volume



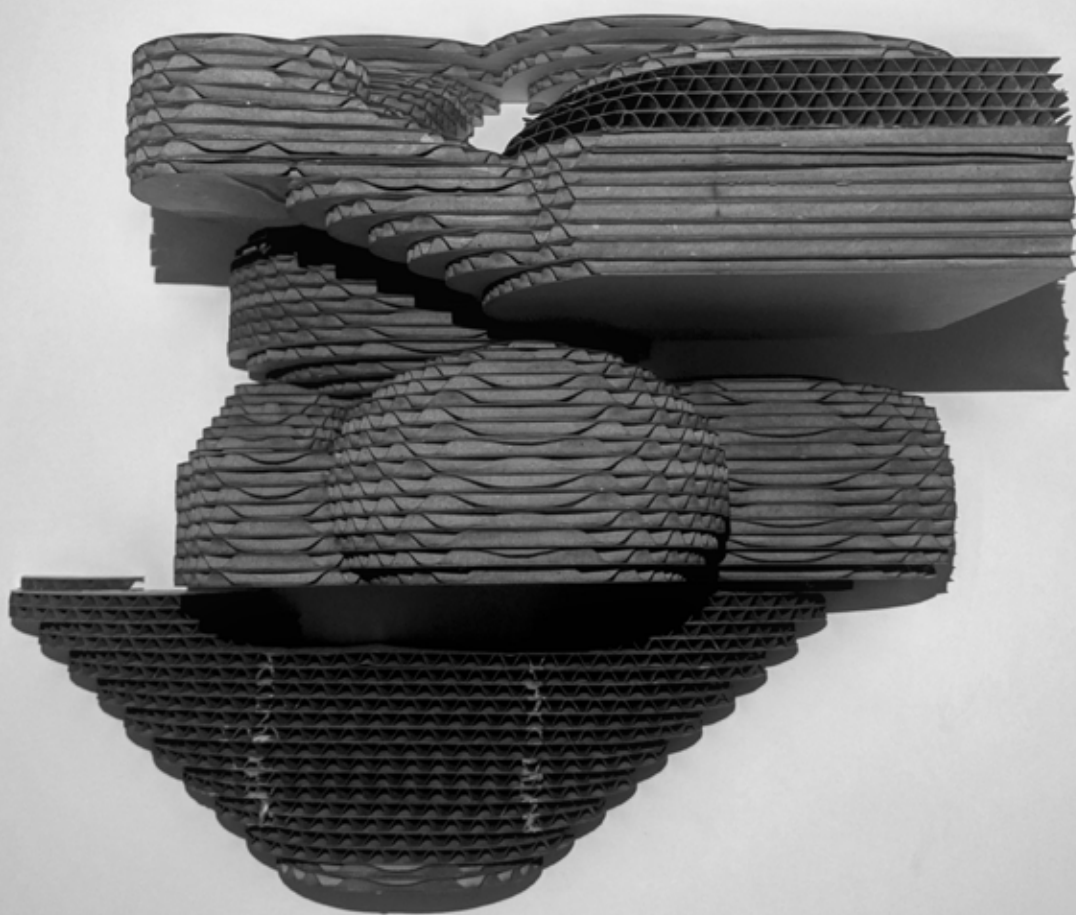
Compared to the previous projects, this one had the most contextual limitations but the least formal ones.

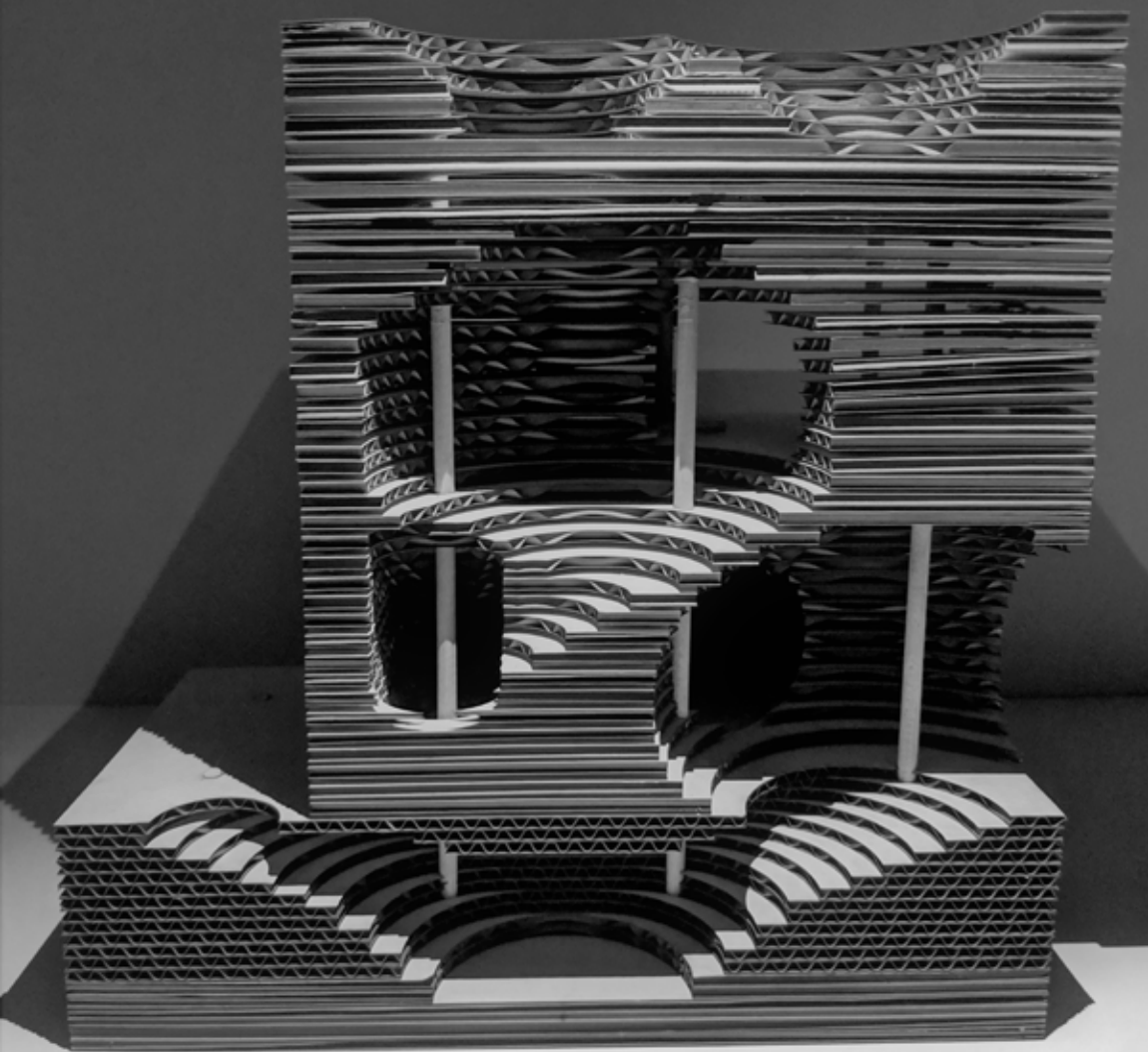


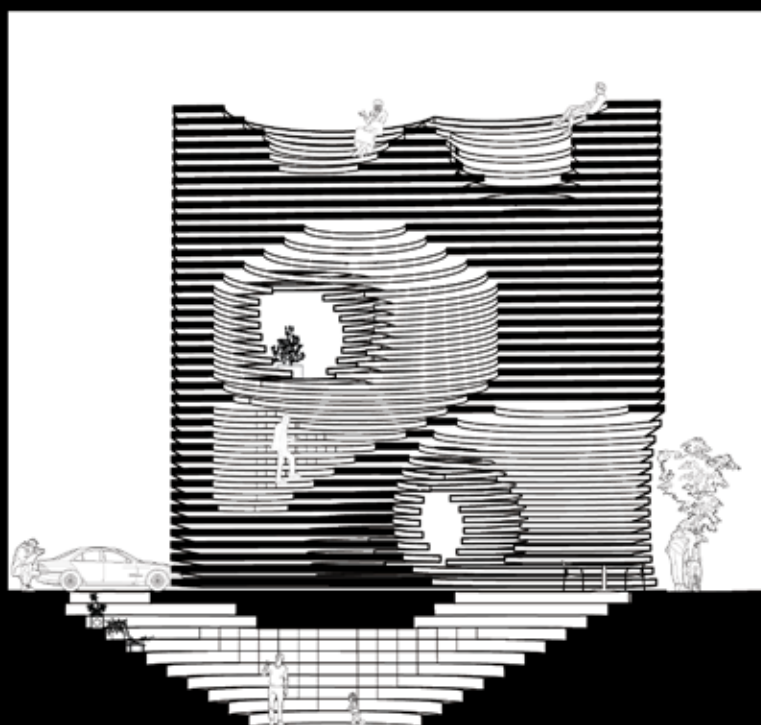
Here, rooms were created in multiple ways: out of staircases, open platforms, and independently controlled rebuilt spheres.

We continue to subtract from the same series of platforms, allowing for creation of stairs out of cylinders and cones.

While exercise two created only transitory and platform spaces, this exercise allowed for enclosable, restful ones. There are specific spaces created to allow movement between rooms. There are other spaces set apart from movement, which are private but accessible.



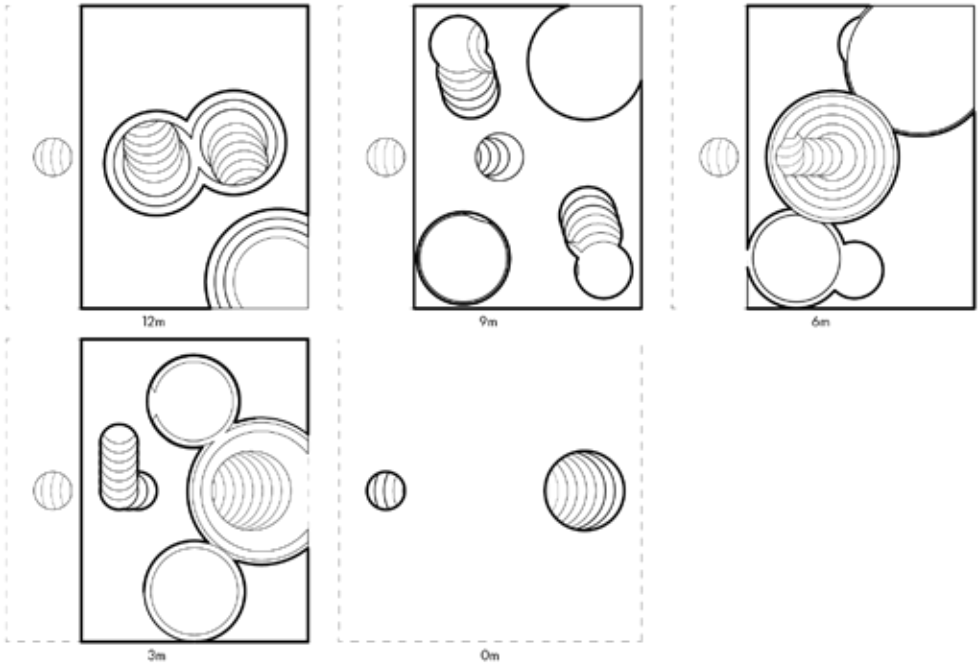




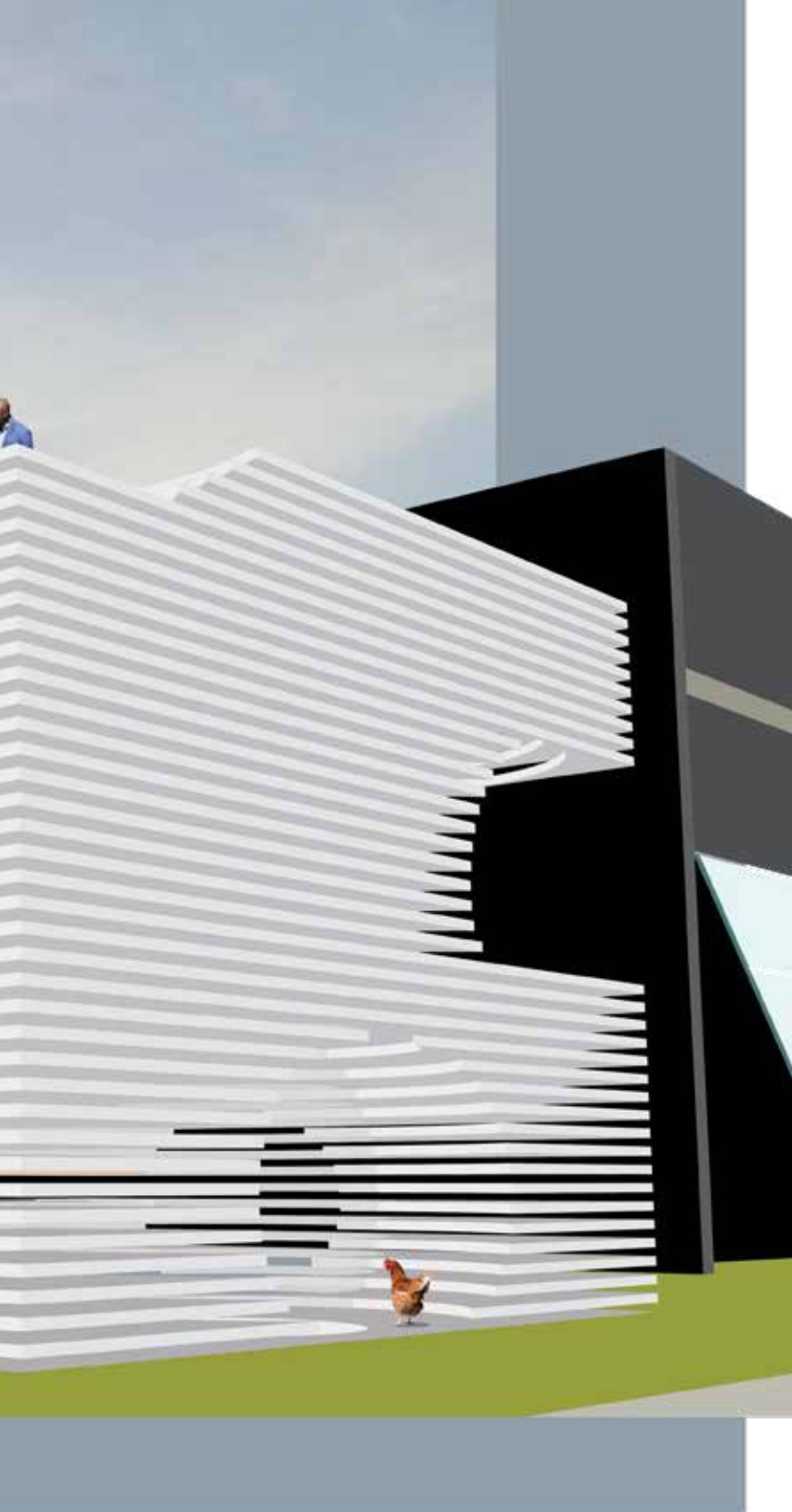


Exercise 3 is put into the context of the site between UofT Goldring and Cartwright Hall.

The positioning of the rooms and the opening seek to optimize the accessibility from paths and the views from the different rooms, to create unique spaces and scenes.







Certain rooms are positioned to look over the park or the street. The planes also allow for 'peeking'.



A sectional model was created from the same material as exercise 2, to allows viewing into the internal geometry and some unique rooms and staircases.



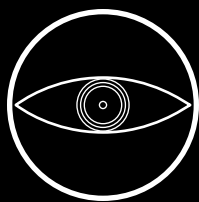
What's next?

In some ways, this project was bound by an attachment to the original lines and planes. It stuck to the original and simplest definition of the hole to create complex spaces.

Although these spaces were heavily thought out and designed to respond to context, where is the evolution of the hole? What if the wall becomes the building, instead of a building being made of walls? What if the holes were 3D? What if the spaces were subtracted from a block instead of planes?

These are questions that are made possible by feedback and critique. And they are ones that I'd love to explore in the future.





issuu.com/11thousand/docs/test